Here is the complete transcription and English translation of the article, rearranged exactly in the order you requested (1, 4, 2, 3, 5, 6, 7, 8).

1. The Divine Voice (Devadattamaaya Sabdam)

Roman Script (Malayalam)	English Translation
Ozhukivarum Gānam...	**The Flowing Song...**
Pāṭṭu ciṭṭappeḍuttikkaḻiññāl cuṇḍukaḷkoṇḍu pāḍinōkkum ādyam; tṛptivannilleṅkil hṛdayam koṇḍum. Appōḷ kēḷkkuka P. Suśīlayuḍe śabdamāṇennu paṟaññiṭṭuṇḍu Dēvarājan Māstar.	Once a song is composed, I first try singing it with my lips; if not satisfied, then with my heart. Devarajan Master has said that what you hear then is the voice of P. Susheela.
"Vaḷare pratyēkatayuḷḷa śabdamāṇu Suśīlayuḍēt. Mañjāḍimaṇi pōle ennu paṟayāṁ. Orēsamayaṁ vaḻuvaḻuppum taritarippumuḷḷa śabdam." - Dēvarājan Māstar orikkal paṟaññu.	"Susheela's is a very special voice. One could say it is like Manjadi seeds. A voice that is simultaneously smooth and granular." - Devarajan Master once said.
Entukoṇḍu tanṟe ēttavum mikacca asaṅkhyam pāṭṭukaḷ Suśīlaykku nalki ennatinṟe uttaram kūḍiyāyirunnu Māstaruḍe vākkukaḷ.	Master's words were also the answer to why he gave countless of his best songs to Susheela.
"Sinimāgānaṅṅaḷil ñān prādhānyam nalkunnatu bhāvattināṇu. Uccāraṇavum śrutiyumokke nirantara sādhanayilūḍe meccappeḍuttān kaḻiyum. Ennāl, bhāvam janmasiddhamāyi vannucērēṇḍatāṇu".	"In film songs, I give importance to emotion (*bhavam*). Pronunciation and pitch can all be improved through constant practice. However, emotion must be an inherent, natural gift."
"Suśīla Malayāḷiyallāyirikkāṁ. Pakṣē, avaruḍe śabdattil bhāvamuṇḍu. Māttamalla, enṟe ālāpanattil varunna nuṟuṅṅu saṅgatikaḷ pōlum ā śabdattil svatantramāyi anāyāsaṁ varum".	"Susheela may not be a Malayali. But, there is emotion in her voice. Moreover, even the subtle musical nuances in my singing come forth in that voice freely and effortlessly."

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4. Devarajan's Music (Dēvarājasangītaṁ)

Roman Script (Malayalam)	English Translation
Dēvarājasangītaṁ	**Devarajan's Music**

Roman Script (Malayalam)	**English Translation**
Dēvarājasangītatil ādyam pāṭiya 'Bhārya'(1962)yil tannē yuṇḍāyirunnu kālātinappuṟattēkku vaḷarnna pāṭṭukaḷ:	In her very first songs for Devarajan's music in *Bhārya* (1962), there were melodies that grew beyond the boundaries of time:
* Periyāṟē Periyāṟē (ē.em. rājayōḍoppaṁ)	* *Periyare Periyare* (with A.M. Rajah)
* Muḷkkirīṭamiten tinu nalki	* *Mulkkireedaminthinu Nalki*
* Ōmanak kaiyyil olivilakkompumāy...	* *Omanakkayyil Olivila Kompumay...*
Pinnīḍaṅṅōṭṭu Dēvarājan-Suśīla kūṭṭuketṭil piṟanna gānaṅṅaḷil saṅgīta saṁvidhāyakanuṁ gāyikayuṁ tammiluḷḷa apūrva rasatantratinṟe māyājālaṁ kūḍi anubhaviccaṟiyunnu nām.	Subsequently, in the songs born from the Devarajan-Susheela partnership, we experience the magic of a rare chemistry between the music director and the singer.
* Rājaśilpi nīye nikkoru (Pañcavankāḍ)	* *Rajashilpi Neeye Nikkoru* (*Panchavankadu*)
* Kaṟutta cakravāḷa matilukaḷ cūḷuṁ	* *Karutha Chakravala Mathilukal Chuzhum*
* Ēḷu sundararātrikaḷ (Aśvamēdhaṁ)	* *Ezhu Sundararathrikal* (*Ashvamedham*)
* Kināvinṟe kuḷimāḍattil (Ḍōkṭar)	* *Kinavinte Kuzhimadathil* (*Doctor*)
* Aṣṭami rōhiṇi rātriyil (Ōmanakkuṭṭan)	* *Ashtami Rohini Rathriyil* (*Omanakkuttan*)
* Himavāhini hṛdayahāriṇi (Nāḍan Peṇṇu)	* *Himavahini Hridayaharini* (*Nadan Pennu*)
* Priyatama (Śakuntala)	* *Priyatama* (*Shakuntala*)
* Pūntēnaruvī, Śrāvaṇacandrika (Oru Peṇṇinṟe Katha)	* *Poonthenaruvi*, *Shravanachandrika* (*Oru Penninte Katha*)
* Aṟiyunnilla bhavān (Kāṭṭukuruṅṅu)	* *Ariyunnilla Bhavan* (*Kattukurangu*)
* Turaṇṇiṭṭa jālakṅṅaḷ	* *Thurannitta Jalakangal*

Roman Script (Malayalam)	English Translation
(Dattupūtran)	(*Dathuputhran*)
* Pūvukaḷkku puṇyakālaṁ (Cuvanna Sandhyakaḷ)	* *Poovukalkku Punyakalam* (*Chuvanna Sandhyakal*)
* Kāṭṭil iḷamkāṭṭil (Ōḍayilninnu)	* *Kattil Ilamkattil* (*Odayilninnu*)
* Entinī cilaṅṅakaḷ (Karuṇa)	* *Enthinee Chilangakal* (*Karuna*)
* Veḷḷōṭṭuvaḷayiṭṭu kam'maliṭṭu, Kadaḷīvanaṅṅaḷkkarikilallō (Ōtenanṟe Makan)	* *Vellottuvalayittu Kammalittu*, *Kadalivanangalkkarikilallo* (*Othenante Makan*)
* Kāṭṭuvannu kaḷḷaneppōle (Karakāṇākkadal)...	* *Kattu Vannu Kallaneppole* (*Karakanakkadal*)...

2. Jayachandran's Singer (Jayacandranṟe gāyika)

Roman Script (Malayalam)	English Translation
Jayacandranṟe gāyika	**Jayachandran's Singer**
Es Jānakiyuḍe svaramādhuriyeyum pullāṅkuzhal nādavumāyi tāratamyappeḍuttunnavaruṇḍu. Aṅṅaneyengil Suśīlayuḍētu mandra madhuramāya vīṇānādhamāṇu.	There are those who compare the sweetness of S. Janaki’s voice to the sound of a flute. If so, Susheela’s is the deep, sweet sound of the Veena.
Kēṭṭutīrannaśēṣavuṁ nimeṣaṅṅaḷōḷaṁ kātil pratidhvanikkumat.	Even after the song ends, it resonates in the ears for moments.
Suśīlām'mayuḍe pāṭṭukaḷ kēṭṭukoṇḍāṇu pativāyi tān uṟakkattilēkku vazhutivīḷāṟuḷḷatennu paṟayāṟuṇḍāyirunnu andaricca gāyakan Jayacandran.	The late singer Jayachandran used to say that he habitually drifted into sleep while listening to Susheelamma’s songs.
Jānakiyuḍe śabdatte Niḷayuḍe śālīnatayōḍāṇu addēham upamikkuka; Suśīlayuḍe śabdatte Periyāṟinṟe mādakatvattōḍum.	He would compare Janaki's voice to the modesty of the Nila River; and Susheela's voice to the intoxicating charm of the Periyar River.
Suśīlām'mayuḍe kālattu jīvikkān	Singers like Jayachandran and

Roman Script (Malayalam)	English Translation
kaḻiññatutanne mahābhāgyamennu paṟaññiṭṭuṇḍu Jayacandraneyum S.P. Bālasubrahmaṇyatteyum pōluḷḷavar. Yēśudāsinumuṇḍāvilla maṟiccoru abhiprāyam.	S.P. Balasubrahmanyam have said it is a great fortune to have lived during Susheelamma's era. Even Yesudas would not have a different opinion.

3. Early Life and Debut (Kudumbavum Arangēttavum)

Roman Script (Malayalam)	English Translation
Aṟiyappeḍunna kriminil abhibhāṣakan pi. mukundharāvuvinṟeyuṁ śēṣāvatāranṟeyuṁ makaḷāyi āndhrayile vijayanagarattil janicca Suśīlaye pāṭṭuvaḻiye tticcatu vīṭṭile saṅgītāntarīkṣamāṇu.	Susheela was born in Vizianagaram, Andhra Pradesh, as the daughter of well-known criminal lawyer P. Mukunda Rao and Sheshavataram; it was the musical atmosphere at home that brought her to the path of singing.
Nalloru vīṇāvādakanāyirunna mukundharāvu makaḷe em.es. subbulakṣmiyeyuṁ ḍi.ke. paṭṭammāḷineyuṁ pōle karnāṭaka saṅgīta viduṣiyāyikkāṇān āgrahiccu.	Her father Mukunda Rao, a good Veena player himself, wished to see his daughter become a Carnatic music scholar like M.S. Subbulakshmi and D.K. Pattammal.
Vikhyāta vayalinisṟṟu Dvāram Veṅkaṭasvāmi Nāyiḍu prinsippalāya Mahārājās Myūsik Kōḷējilninnu onnām klāssōḍe ḍiplōma nēḍiya makaḷe Madrās Myūsik Akkāḍamiyil uparipaṭhanattinayaccatu ā lakṣyattōḍe ttannē.	It was with that goal that he sent his daughter, who had earned a diploma with first-class honors from Maharajah’s Music College (where famous violinist Dwaram Venkataswami Naidu was Principal), to Madras Music Academy for higher studies.
Ākāśavāṇiyil saṅgītakkaccērikaḷ naḍatti atinakaṁ pēreḍuttirunnu kaumārakāriyāya Suśīla.	Even as a teenager, Susheela had already made a name for herself by performing music concerts on Akashavani (All India Radio).
Ennāl, vidhi Suśīlaye koṇṭucenne tticcatu śāstrīya saṅgītavēdikaḷilalla; sinimayilāṇu.	However, fate led Susheela not to the stages of classical music, but to cinema.
Putiya citrattil avatarippikkān oru yuva gāyikaye ttēḍi saṅgīta	Music director Pendyala Nageswara Rao approached

Roman Script (Malayalam)	English Translation
saṁvidhāyakan Peṇḍyāla Nāgēśvara Rāvu Ākāśavāṇiye samīpikkunnu.	Akashavani looking for a young female singer to introduce in a new film.
Ākāśavāṇi adhikṛtar nirdēśicca añcupērukaḷil ninnu pariśōdhanaykku śēṣam Rāvu tiraññeḍuttatu Suśīlayeyāṇu.	After testing five candidates recommended by Akashavani authorities, Rao selected Susheela.
'Peṭra Tāy' enna Tamiḻ citrattil A.M. Rājayōḍoppam 'Etukku Aḻaittāy' enna yugmagānaṁ pāḍikkoṇḍāyirunnu araṅṅēṟṟam.	Her debut was in the Tamil film *Petra Thai*, singing the duet *"Ethukku Azhaithai"* with A.M. Rajah.

5. Dakshinamoorthy's Songs (Dakṣiṇāmūrttiyuḍe pāṭṭukaḷ)

Roman Script (Malayalam)	English Translation
Dakṣiṇāmūrttiyuḍe pāṭṭukaḷ	**Dakshinamoorthy's Songs**
'Sīta'yil (1960) pi. līlaye uddēśicc dakṣiṇāmūrttisvāmi ciṭṭappeḍuttiya pāṭṭu, 'Pāḍu pāḍi uṟakkāṁ ñān', Suśīlaye tēḍiyettinnatu tika ccuṁ yādṛcchikamāyāṇu.	The song *"Paadu Paadi Urakkaam Njan"*, composed by Dakshinamoorthy Swamy for P. Leela in *Seetha* (1960), reached Susheela completely by chance.
Līlayuḍe tirakku Suśīlakku anugrahamāyi māṟukayāyirunnu.	Leela’s busy schedule turned out to be a blessing for Susheela.
"Tamizhiluṁ teluṅṅilumennapōle malāyāḷatileyuṁ enṟe ādyagānaṁ suppar hiṭṭāyi. Atoru bhāgyaṁ tannēyāyirunnu.” Suśīla paṟaññu.	"Just like in Tamil and Telugu, my first song in Malayalam also became a super hit. That was pure luck," Susheela said.
Svāmiyuḍe īṇatil Suśīla pāḍiya pāṭṭukaḷ (pratyēkicc yugmagānaṅṅaḷ) innuṁ malāyāḷiyuḍe hṛdayatilunḍu:	The songs she sang in Swamy’s tunes (especially the duets) are still in the hearts of Malayalis:
* Rāvu pōyat aṟiyāte (Abhayaṁ)	* *Raavu Poyathariyathe* (*Abhayam*)
* Udyānapālakā (Urvasi Bhārati)	* *Udyanapalaka* (*Urvasi Bharati*)
* Pratyuṣa puṣpamē (Sati)	* *Prathyusha Pushpame* (*Sathi*)

Roman Script (Malayalam)	English Translation
* Vilāsalōlupayāyi (Śrīmad Bhāgavad Gīta)	* *Vilasalolupayayi* (*Sreemad Bhagavad Gita*)
* Pañcabāṇan en ceviyil (Arakkaḷḷan Mukkākkḷḷan)	* *Panchabanan En Cheviyil* (*Arakkallan Mukkakkallan*)
* Kaḷabhamazha peyyunna (Kuṟṟavāḷi) enniva udāharaṇaṁ.	* *Kalabhamazha Peyyunna* (*Kuttavali*) are examples.

6. The Baburaj Touch (Bāburāj Sparśaṁ)

Roman Script (Malayalam)	English Translation
Vayalāṟinṟe racanayilāṇu Bāburājinṟe mikka Suśīlagītikaḷ adhikaṁ piṟannat.	Most of Baburaj's best songs for Susheela were born from the lyrics of Vayalar.
Kaṇṇu tuṟakkātta daivaṅṅaḷē, kiḷikiḷi paruntinu, agninakṣatramē (Agniputri), gaṅgayāṟoḷukunna nāṭṭil (Kāṭṭutuḷasi), praṇayagānaṁ pāḍuvānāy, ēḷu ciṟakuḷḷa tēr (Anārkali) enniva maṟakkānākumō?	Can we forget songs like *Kannu Thurakkatha Daivangale*, *Kilikili Parunthinu*, *Agninakshathrame* (*Agniputri*), *Gangayaroḷukunna Nattil* (*Kattuthulasi*), *Pranayagaanam Paaduvaanay*, and *Ezhu Chirakulla Ther* (*Anarkali*)?
Enṟe vaḷayiṭṭa kaipuḍicca virunnukāran, kaṇmaṇi nīyen karaṁ piḍiccāl (Bhāskaran) kanakapratiikṣa tan (Śrīkumāran Thampi) ennī gānaṅṅaḷilumuṇḍu mugdha madhuramāya ā Bāburāj sparśaṁ.	The enchantingly sweet Baburaj touch is also present in songs like *Ente Valayitta Kaipidicha Virunnukaran*, *Kanmani Neeyen Karam Pidichal* (P. Bhaskaran), and *Kanakaprathiksha Than* (Sreekumaran Thampi).

7. The Voice of Music Directors (Saṅgīta saṁvidhāyakaruḍe svaraṁ)

Roman Script (Malayalam)	English Translation
Saṅgīta saṁvidhāyakaruḍe svaraṁ	**The Voice of Music Directors**
Ke. Rāghavan: Pativāyi paurṇami tōṟuṁ, kannirāvil kaḷabhakiṇṇaṁ, mānattē maḷamukil mālakā.	**K. Raghavan:** *Pathivayi Pournami Thorum*, *Kanniravil Kalabhakinnam*, *Manathe Mazhamukil Malaka*

Roman Script (Malayalam)	English Translation
Salīl caudhari: Kāṭu kuḷirāṇu, nīyuṁ vidhavayō, ōmanattiṅkaḷ pakṣi.	**Salil Chowdhury:** *Kaadu Kuliranu*, *Neeyum Vidhavayo*, *Omanathingal Pakshi*
Arjunan: Malliisāyam, dvārakē, candraraśmi tan, nakṣatra kinnarānmār.	**M.K. Arjunan:** *Mallikasayam*, *Dwarake*, *Chandrarashmi Than*, *Nakshathra Kinnaranmar*
Ke. Je. Jōy: Kālittōḻutil piṟannavanē, bindu nīyānanda binduvō, rājamallippū virikkuṁ, rādhā gītāgōvinda rādhā.	**K.J. Joy:** *Kalithozhuthil Pirannavane*, *Bindu Nee Ananda Bindu-vo*, *Rajamallippoo Virikkum*, *Radha Geethagovinda Radha*
ē.Ṭi. Um'mar: Vṛścikarātrin tan, candrakkalladharanṟe.	**A.T. Ummer:** *Vrischikarathrin Than*, *Chandrakkalladharante*
Ar. Ke. Śēkhar: Kattātta kārttika viḷakkupōle, nīyenṟe veḷiccaṁ.	**R.K. Shekhar:** *Kathatha Karthika Vilakkupole*, *Neeyente Velicham*
Śyāṁ: Dēvadāru pūttu, kināvin ēdan tōṭṭaṁ.	**Shyam:** *Devadaru Poothu*, *Kinavin Eden Thottam*
Jōṇsan: Paṇḍoru kāṭṭilorāṇ siṁhaṁ, manassinṟe mōhaṁ, kollaṅgōṭṭu tūkkaṁ.	**Johnson:** *Pandoru Kattiloran Simham*, *Manassinte Moham*, *Kollangodu Thookkam*
Ravīndran: Ālōlaṁ pūmuttē, hṛdayagītamāy...	**Raveendran:** *Alolam Poomuthe*, *Hridayageethamay*...
Ivaruḍeyokke gānaprapañcattil Suśīlayuḍe dīptasānnidhyamuṇḍāyirunnu; sthiramāyiṭṭalleṅkilum.	Susheela had a luminous presence in the musical universe of all these composers; even if not as a permanent fixture.

8. Entering the 90th Year (Navatiyilēkku)

Roman Script (Malayalam)	English Translation
Navatiyilēkku	**Entering the 90th Year**
Navatiyilēkku pravēśikkunna Pi. Suśīlaykk uḷḷa ēttavuṁ hṛdayasparśiyāya praṇāmaṅṅaḷilo nnu kaviyuṁ gānaracayitāvumāya Vairamuttuvinṟētāyirikkuṁ.	One of the most heart-touching tributes to P. Susheela as she enters her 90th year (Navati) comes from the poet and lyricist Vairamuthu.

Roman Script (Malayalam)	English Translation
Priyagāyikaye kuṟicc Vairamuttu orikkal paṟaññu:	Vairamuthu once said about his favorite singer:
"Maraṇaṁ toṭṭaḍutt ettinilkkunna vēḷayil manassil avaśēṣikkunna āgrahaṁ entenn āreṅkiluṁ cōdhiccāl ñān paṟayuṁ, Suśīlām'mayuḍe śabdhaṁ avasānamāyi orikkalkkūḍi kēḷkkuka".	"If anyone asks what my final wish would be when death stands close by, I would say: to hear Susheelamma's voice one last time."
"Ā pāṭṭukaḷ mātramuḷḷa m'yūsik sisṟṟaṁ enakku vēṇḍi tuṟannuvecc patukke vātilcāri niṅṅaḷ sthalaṁviṭṭōḷū. Ellāṁ maṟann ā svaramādhuryattil muḷuki ñān kaṇṇaḍaykkaṭṭe...".	"Open a music system playing only her songs for me, slowly lean the door shut, and leave. Let me close my eyes, forgetting everything, immersed in that vocal sweetness..."